The Spectator
HAMILTON COLLEGE

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Choir To Present Schedule of Six Off-Hill Concerts

Merwin Geffen, baritone, and Allen Schepper, bass, will be soloists when the Choir sings tonight in the Rome Free Academy under the auspices of the Rome Teachers' Association. The Rome concert, according to Professor Berrian R. Shute, "marks the first extended series of full-length off-Hill concerts presented by the Hamilton College Choir since the war."

Conducted by Professor Shute and accompanied by John Baldwin, Jr., the choir, whose seventy-five voices make it the largest in Hamilton's history, will also pnresent concerts in Cortland on April 11, at Knox School in Cooperstown on April 17, at the Art Museum in Syracuse on April 30, in Utica on May 5, and again in Utica on May 15.

The Cortland concert is to be sponsored by the First Presbyterian Church of Cortland, whose minister, the Rev. Ralph C. Lankler, is the father of student Alexander Lankler. At Knox School, the musical program will be part of a combined Concert-Dinner-Dance. The Hamilton Alumni Association of Syracuse and the Pebble Hill School will sponsor the Syracuse concert.

On May 5 in Utica, **The Passion According to St. Matthew** by Johann Sebastian Bach will be performed in conjunction with the Utica Civic Chorus and the Grace Church Choir. Professor Shute will conduct the entire performance while John Baldwin, Jr., will direct the Grace Church Choir and act as organ accompanist. On May 15 the choir will compete with other college and university choral groups in "Eisteddfod", the Welsh competitive music festival held annually in Utica. Among other colleges which will compete at that event are Colgate, Syracuse, and Union.

Officers of the choir are Ben Lake, Manager; Bill Mason, Assistant Manager; Ned Richardson and Quentin Knauer, Librarians. John A. Davis will assist Mr. Baldwin with compositions which require piano as well as organ accompaniment.

Coach "Hop" Rudd Recovers Rapidly

Back in circulation after a brief hospital stay, Coach Roswell ("Hop") Rudd was available for comment, early this week, on his unusual accident which occured Wednesday, March 10, while he was coaching baseball practice in the gymnasium.

The players were drilling at the time on "pitch-outs-to-prevent-steals," and pitcher David Nadal was throwing to catcher Frisbee ("Red") Fuller, who in turn was passing the ball to Coach Rudd at second base for the imaginary "put-out." At 5:10 P. M. Coach Rudd turned aside to tell Jerry Steiner that it was time to change pitchers. At that same instant, since it appeared that the coach was in a position to receive, Fuller who had just received the ball, made a long throw to second. Mr. Rudd, however, unaware of the throw, was struck by the ball on the left side of the face; the impact fractured his cheek bone in three places. The breaks have been set, and it is expected that if the rapid recovery continues he will be able to return to his work with the team in a few days.

Faculty To Begin Counsel Program This Semester

A new program of student counseling, designed to assist each student in laying out the most effective course of study possible, will go into effect at Hamilton this spring.

The new program — which re-defines a system of faculty advisors which had its beginnings at Hamilton in 1812 — will be carried out by a group of twenty carefully-selected faculty advisors working under the supervision and direction of a three-man Advisory Board also chosen from the faculty.

The advisors themselves will be chosen on the basis of personality, experience, training, and interest, and will meet during the spring with students to assist them in course selections for the coming year. The main aim of the program is to fit in carefully each student's selection of studies with his course at Hamilton.

The new counseling program was recommended in Hamilton's Curriculum Report adopted last year, and details are still being worked out. Among these are appointment of the Advisory Board and selection of the twenty advisors.

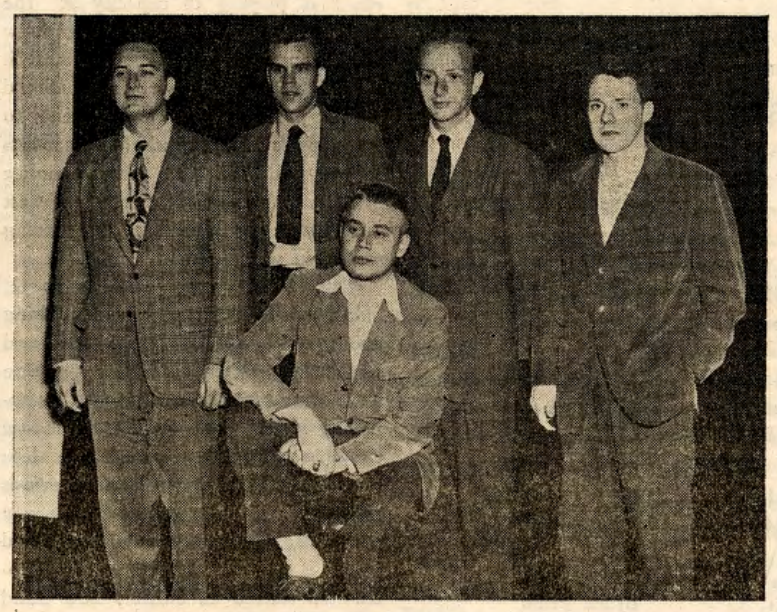
When they are named in the near future, professors who will take part in the program first will be required to do some studying themselves — to familiarize themselves with the principles underlying sound liberal arts education, the specific requirements of the Hamilton curriculum, and the student as a unique individual, revealed both by personal acquaintance and written record.

At present, the counseling program will confine itself to assisting students in selections of programs of study, with other problems such as vocational guidance and adjustment of college life handled through the Dean's office and through informal contact between student and teacher.

The program will be undertaken in May, and will be continued through May, 1949, when the Faculty Committee on Studies, under the chairmanship of Professor Boyd C. Patterson, will submit further recommendations on its future. The Committee on Studies prepared the program.

"Election of courses is more than simply picking them out of the catalogue," Dr. John W. Blyth, dean of the faculty, said, commenting on the new program, "and this system will set up a group of continuing experts to insure that each Hamilton student will have experienced advice in fitting his own educational needs and desires in with the subjects he chooses."

Charlatans Stage "St. Joan" Wednesday



Left to right: Peter Ostroff, John Gorton, Don Roscher, Alfred Haulenbeek. Sidney Corbett. Missing: Dwight Carter, Douglas Parrott

Men of the Week

The pressure is on! Rehearsals are in the final stages; last minute details are being ironed out, and the cast is striving to eliminate the few "rough spots" left in the delivery of the seemingly endless pages of dialogue. And so approaches the Charlatans' latest dramatic endeavor — George Bernard Shaw's **Saint Joan,** to be presented next Wednesday and Thursday, March 24 and 25, in the Clinton High School auditorium. For more than three months a number of Hamilton students have been devoting several hours of their time each day to rehearsing lines, and others to painting scenery and performing other duties necessary to the production of as ambitious a venture as **Saint Joan.** This week the spotlight falls on seven men who form the nucleus of a well-rounded cast capable of making this year's play one which will be long-remembered.

Dwight Carter, a native of New Rochelle and a graduate of Isaac Young High School, comes well-prepared for his role as the Inquisitor. In addition to his experience in high school dramatics, Dwight was a Special Service entertainer with the Fifth and Third Army entertainment groups; last summer he was one of ten players selected from seventy members of the Plymouth Drama Stock Company to play in the Lynn Summer Theatre at Lynn, Massachusetts. In 1944, Dwight was one of the students responsible for the reorganization of the Charlatans at Hamilton, and since that time he has appeared in three of its productions: Driscoll's **In The Zone,** Lady Gregory's **Rising of the Moon** and Shakespeare's **The Tempest.**

Don Roscher, who plays the part of Dauphin, King Charles VII, has had extensive experience in dramatics, and, as those who saw him in the Charlatan's productions of **Arms and the Man** and **The Tempest** will testify, he is thoroughly capable of an outstanding performance. In 1940 and 1941, while still in school Don was granted leaves of absence in order that he might appear in a travelling stock company with William Roeder, the famous actor-playwright. During the summers of 1941 and 1942 he acted in Mary Clare's summer stock company in Delevan, Wisconsin, where he appeared with such established players as Virginia Paine (better known as radio's own "Ma" Perkins) and Richard Aherne. In addition to that work, Don has played in several radio productions in Chicago and Rockford, Illinois, and was assigned during his three years in the Army to Special Services, for whom he appeared in the much publicized show **We're Tellin' You.** Although Don is undecided as to what he would definitely like to do in the future, he is interested in either continuing with dramatics or pursuing his writing interests.

Peter Ostroff, who characterizes Cauchon, the Bishop of Beauvais in **Saint Joan,** was graduated from Sewanhaka High School in Floral Park, L. I. During his high school career he was active in dramatics, was elected President of the Student Council, was a member of the Honor Society and was awarded the American Legion Oratory Prize. During the war Pete worked as Master of Ceremonies for several U. S. O. shows in which he managed, even then, to stop the show with his "The Horth" routine. Last summer Pete worked for ten weeks with a summer stock company in East Barnett, Vermont, previously having served as a Dramatics Councilor for Camp Seneca at Pauling, New York. Pete, one of the co-reorganizers of the Charlatans in 1944, is a veteran of four years experience with that group, having appeared as Driscoll in O'Neil's **In The Zone,** as Oedipus in Sophacles' **Oedipus Rex,** and Caliban in Shakespeare's **The Tempest.**

The role of De Stogumber, the

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Preparations End; Mr. Bowie Directs Large Production

The culmination of several months of intensive research, designing, and rehearsing by Director Theodore Robert Bowie, the twenty-six members of the cast, the staff, and representatives of the Music and Art Departments, the Charlatans' three-hour production of George Bernard Shaw's **Saint Joan** will be presented in the Clinton High School Auditorium next Wednesday and Thursday evenings at 8:00 P. M.

Largest Undertaking So Far

According to Mr. Bowie, the play will be the largest undertaking that the Charlatans have attempted to date. He commented when asked about the play itself, "The more I hear it, the more I like it. That, of course, is generally true of Shaw's plays. Unlike most productions, I fail to tire of hearing it over and over again in rehearsals, but rather become more and more enthused."

Cast

The cast of **Saint Joan,** in the order of their appearance, is:

Robert de Baudricourt — Charles Davis
Steward — Jack Ellery
Bertrand de Poulengey — Michael Twomey
Joan — Margot Starr
The Archbishop of Rheims — Harvey Shriber
Duke de La Tremouille — William Boynton
Court Page — Robert Lipgar
Gilles de Rais (Bluebeard) — Harland Taylor
Captain La Hire — Thaddeus Clark
The Dauphin (Later Charles VII) — Don Roscher
Duchess de La Tremouille — Alice Gambs
Dunois, Bastard of Orleans — John Gorton
Dunois' Page — Richard Troxell
The Earl of Warwick — Sidney Corbett
Chaplain de Stogumber — Alfred Haulenbeek
Peter Cauchon, Bishop of Beauvais — Peter Ostroff
Warwick's Page — Allan Fisher
The Inuqisitor — Dwight Carter
Canon d'Estivet — Herbert Blitz
Canon de Courcelles — Charles Weinberg
Brother Martin Ladvenu — Douglass Parrott

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International Problems Object of IRC Poll

Five Hamilton students, Bert Portin, Al Schneider, Bruce Prum, Bill Higgins, and Bob Krompart, discussed problems of education on March 12 on the program, "Education for What?" presented by WIBX and CBS.

Some of the questions examined were "Why are you going to school?", "Are you getting what you want?", and "What changes would you make in our educational system?" The entire discussion, in effect, was over the problem of technical versus liberal arts education.

According to the participants in the discussion, the most constructive statement was made by Bruce Prum, who said, "I strongly favor elimination of examination and grades."

Hamilton Faculty Goes Shakesperian; Senior Party, Scene of "Drama"

Hamlet at Hamilton was the name of the show which the faculty presented at the Senior Class Party last Saturday evening. The first post-war, faculty-sponsored Senior Class Party, it was attended by 150 members of the Class of '48. The play, directed by Professor Robert B. Rudd, was written by Messrs. Thomas M. Johnston, George L. Nesbitt, Howard S. Nemerov, and Edgar B. Graves with the assistance of Messrs. Wallace B. Johnson, John S. Gambs, Thomas E. Colby, III, and other members of the cast. Mr. Johnston wrote most of the music and songs, and Mr. Rudd, a fraternity song; Mrs. Boyd C. Patterson arranged and played the music.

A satire and musical on college life at Hamilton, **Hamlet at Hamilton** had a cast of twelve, including Messers. Johnson (King Claudius), Samuel Oblenz (Queen Gertrude), Gambs (Po-

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The Spectator
HAMILTON COLLEGE

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Student Counseling

Although it may appear to some of us that student counseling will tend to restrict an individual's self-reliance and initiative and to others of us that such a program should, but cannot not, exceed the bounds of clerical assistance, the recommendations to the faculty from the Committee on Studies regarding the Counseling of Students in Hamilton College are excellent ones.

The fact that such a need exists is apparent. Too frequently freshmen, not to mention members of the three other classes, have no idea what they want to do or what they might be fitted to do when they are graduated from college, or, for that matter, while they are here. They do not understand the aims of a liberal education and consequently why the college has set down certain specific requirements to meet these aims. The students at Hamilton are less to be blamed for their ignorance of such facts than is the heretofore want of a *good* counseling program. We emphasize a *good* one because from previous experience we know that many faculty members who have acted as program selection advisors have either known too little about a program tailored to suit individual needs or have shown no more interest in guidance other than to expedite the class-scheduling program.

Although the functions of the twenty faculty advisors, supervised by an Advisory Board of three members of the Committee on Studies, will be confined for the first year to "assisting students in an intelligent selection of programs of study," it will be a long step forward in the matter of student guidance to have only that much. It is to be hoped for earnestly though that the counseling program, which is adaptable to future expansion and adjustment, will not be long in adding to its services others such as vocational guidance, aid with personal problems, and recommendations for recreational activities.

Letter to the Editor

To Whom It Does Concern:

Without fearing to suggest a country club comparison, may I question the standards by which class cuts are allotted? For example, athletic teams, the debate team, political science or biology classes receive cuts for absence for anything from interscholastic physical or verbal squabbles to field trips and an audience at international bickerings. It is not the purpose of this letter to take issue with cuts being given for these activities; certainly the scope and intensity of Hamilton's participation in such meetings is one important aspect of our much-vaunted liberal education.

But, — when a group of twenty-one students asks to be excused from one morning's classes to attend a state-wide Student Christian Conference, is the request granted? Obviously not, or I'd not be writing this. Not only is the principle of discrimination among different college activities unfair, but, had not the students interested been willing and able to take cuts, it would have meant depriving them of spiritual inspiration, which is so thin as to be almost expiration on our hill-top. It hardly seems necessary to add that some of those concerned were pre-theological students, forced to take class cuts to attend a meeting as much in their field as bloody football battles are in that of pre-med students — or perhaps more — who knows? Does the college want us to say we are going to an interscholastic "Marching to Jerusalem" meet so that it can have a clear conscience about granting us cuts?

I quote from the college catalogue when I say that Hamilton is a "distinctly" Christian college; I also stop at this point to keep from taking the heart out of that word and making a bad taste of it.

Warren Schulz

Allegro
MARTIN MURPHY

Brisk, lively, merry and bright. . .
Same tempo morning and night . . .

With apologies to Messrs. Rodgers and Hammerstein this column has recently assumed the title, "Allegro". Since the word has always been more or less in the public domain it doesn't seem likely that the aforementioned gentlemen would or could object to its being used elsewhere, even when their latest (and their least) musical effort is playing to capacity at the Majestic in New York. Their show is of course called "Allegro" and it seems fitting that this reviewer should at this point add a few comments to those previously published hereabouts so that you shall have advance notice in the event you find yourself in West 44th St. at about 8:30 of an evening sometime soon.

Unhappily **Allegro** is not a thing about which one can be as terse and immediately descriptive as is the title itself. But advance reports had us believing it was to be the most fantastic thing in music drama since the days of Wagner. Certainly if the previous record of its collaborators were any yardstick, their newest offering would prove a sensational triumph. **Oklahoma** had started an entirely new trend in musical playwrighting and **Carousel** was if not as provocative as its folksy predecessor, a serious attempt, and considering what it tried to do, very fine indeed.

But **Allegro** came along last October and as another critic has stated since, left its authors just about where they were after they had given us **Carousel.** When you try to write about a morality play these days you're treading on dangerous ground and when you try to set it to music (popular music at that) you had better be pretty sure of your capacities before you strike out. It is all to the credit of Hammerstein and Rodgers that they should have put their talents to turning out a modern morality play and it is certainly not their fault that the day has long since passed (or perhaps it has not yet arrived) when you can very successfully, very often, assault an audience (at least a Broadway audience) with a symbolic drama about "Everyman". For **Allegro** is, as its authors will readily admit, about "Everyman". The trials and tribulations of a theorectically "average young American" from the day of his birth to his 35th year is the idea of the thing and the dramatic twist is this average American's attempt to live up to what seemed to me, as I viewed it, an absurdly rigid code of ethics.

Isolated fragments of **Allegro** are, it is true, superb. The integration of dance, song and drama in the thing is splendid. Moments in the life of Joseph Taylor, Jr., the protaganist, such as his first love affair, his college days or the time when his beloved grandmother dies are of an unusually poignant character. But then, balancing out these points are the technically very correct but totally uninspired music by Mr. Rodgers and Mr. Hammerstein's largely soap-opera-variety of libretto. Considered as the unity of words and music that it strives to be, the play seems much like those equations that eventually balance out, leaving you with less than you had at the start. In the words of its best song you feel when you come away from **Allegro** that you have next to nothing to remember, so far.

The Squires Club will hold open house in its new rooms in the Squires House next Sunday afternoon from three to five. The entire college community is invited.

Jazz Notes

By Walter Alprin

Another pseudo-biography of bop has come out. It's anonymously printed in a Musicraft Album (S-7, Dizzy Gillespie and His All-Stars). As usual, though, this resume of "the most modern development in modern jazz" is merely a quick mention of Minton's (the Harlem cafe where bop originally was evolved) and of the various sidemen who play with Dizzy, followed by a report of Dizzy's musical activities.

The album itself contains records showing three stages of bop-a-la-Dizzy — what I call "Early Experimental," "Gillespie-Parker," and "Big-Band." The first stage is represented by only one side, "A Hand Fulla Gimme." Alice Roberts sings the blues choruses about a guy with "a hand fulla gimme, and a mouth fulla obliged." The background, in a blues form to allow for the vocal, but with Gillespie and cohorts playing rather crude and unpolished bop, is a strange thing indeed. Dizzy, however, masters the dialectic in the second side, an example of the Gillespie-Parker stage, and turns out a much more creditable mixture of styles in a tune called "Blue'n Boogie."

Other examples in the album of this "second stage" are 'Groovin' High," "Hot House," "All the Things You Are," and "Dizzy Atmosphere." I refer to this stage as Gillespie-Parker because of the unison choruses opening and closing each number, in which the sax and trumpet play the same notes,an octave part. The result is a unique sound, one that is often interpreted by the uninitiated as coming from some new type of instrument.

Before I move on to the third stage of bop-à-la-Dizzy, I'd like to devote a word to the side "All the Things You Are." Here is the one tune in the album that isn't an "original." It is played in a medium tempo, with the solos having a delicate lightness about them which proves for once and all that boop needn't be frantic.

Moving now to the third stage, that of Big-Band-Bop, we find two sides with which to judge Dizzy's big band — "Ray's Idea" and "He Beeped When He Shoulda Bopped." Comparing these two sides to others by the same bunch on Musicraft and Victor, I can only say that I'm greatly disappointed. "Ray's Idea" might have been played by any big band with a standard arrangement, with only a solo by Gillespie as claim to the title "bop". As for "He Beeped, etc.," perhaps the apostrophe after the "Shoulda' " in comparison to the lack of one after "Fulla" in "Hand Fulla Gimme" is an indication of what went on. "He Beeped", made with the seventeen piece band, is a pleasant thing with an amuzing vocal, but once again, Dizzy's solo is its only claim to fame.

Constructive criticism? One good authoritative biography of bop, and albums without the trick of slipping in one or more records you won't want, but which you have to take in order to get the others.

* * * *

...ma non troppo.
BY BEN LAKE

The current musical comedy scene is perceptibly brighter since the premiere, last Saturday night, of *Hamlet at Hamilton,* the latest opus of that hit-producing team, Shakespeare, Johnston, Nesbitt, Nemerov, and Graves, with the assistance (according to program notes) "of almost everyone else in the cast." The performance was under the general direction of Robert Barnes Rudd.

A rapid-fire, witty (occasionally ad libitum) bit of theatre, the presentation was distinguished especially for its excellence of casting and its memorable score. Most of the music and lyrics were written by Thomas M. Johnston. People have been whistling and humming portions of *To Be or Not To Be* all week long. The college song, too, with its poetic variations on alma mater (alma *mah*-ter, alma *may*-ter, and alma *ma-a-a*-ter) was a source of great joy to the audience.

Thomas Colby, as the not-at-all-melancholy Dane, and Bruce Otis, as the modest, charming ingenue, occupied the attention of the audience throughout most of the play. Their love duet was performed with all the finess and authority of a Traubel and a Melchior. Mrs. Boyd C. Patterson provided spirited accompaniments for both solo and ensemble singing.

There were in the play more characters by the name of Burns than the average spectator could comprehend. But probably the most unforgettable, and definitely the most unforgivable, was "While Rome" Burns. Winton Tolles played a particularly ominous ghost. so effectively that one person (but recently arrived on College Hill) was heard to say, "Is that *really* Dean Tolles?" Ensconced on strangely familiar Gothic thrones, Wallace Johnson and Samuel Obletz presented a truly regal Claudius and Gertrude. These two managed portfolio and fan, respectively, with all the grace and aplomb of seasoned royalty.

A host of delightful memories crowds on the reviewer's mind as he thinks over last Saturday's performance: the remarkable tenor obligato rendered throughout the *Alma Mater* by Bob Arndt; the "Digger's" epoch-shattering argyle socks; Tom Johnston's dexterous management of the soda syphon; Bruce Otis's Wells pennant and horn-rimmed glasses, the clues to Ophelia's real personality; Wally Johnson's masterful trembling at the sight of the ghost; tha ILIUUUUU son's masterful trembling at the sight of the ghost; that wonderful quartet, which distinguished itself in last December's variety show, doing so once again; Tom Colby's doublet, hose, and medieval footwear; and dozens of clever, amusing comments about college life and the college scene here at Hamilton.

The Senior Party with its traditional play by the faculty is one of the most pleasant and memorable of Hamilton's customs, and the seniors are grateful to Mr. and Mrs. Rudd, and to all those who assisted them, for reviving it. Saturday evening was a great deal of fun which no one will soon forget.

Forgotten "Halfway Up" House Once Housed Famous Scholar

For most of us today, "Halfway up" House and "Sophomore Hill" have little significance, but for sixty years they were the residence of one of the most distinguished scholars ever to teach at Hamilton. From 1843, when he was appointed professor of Greek and Latin, until 1903, the year of his death, Edward North lived at Halfway up on Sophomore Hill. Today it stands the boarded up, abandoned house on the right hand side of the second curve on the way up College Hill.

Dr. North was born in Berlin, Connecticut, on March 9, 1820. He came to Hamilton with the class of 1841 and graduated as its valedictorian. After one year as a private tutor and one year as a clerk in a Clinton law office, he came to Hamilton again, this time to take over the professorship in Greek and Latin. In 1862 he was advanced to Professor of the Greek Language and Literature which he held until his resignation in November of 1891.

Author, lecturer, world traveler, "Old Greek", as Dr. North was affectionately called, edited every publication that came out of Hamilton during the days of his association with the college. He was the editor of the Alumni news, the secretary of the college (although not officially) and the editor of a weekly newspaper, the **Oneida Chief**, which was printed in Clinton for the literary edification of the surrounding area as well as that of the college. He was the personal advisor to the founder of Robert College, the American University in Constantinople.

One of the highlights of his career was a trip to Greece during which time he served as Secretary of Legation under the United States Minister to Greece. The account of his eight month sojourn there is filled with tremendous activity. He did everything from preaching a Christmas sermon to visiting the ancient ruins, a very rare privilege for any Greek professor of his day.

As a teacher, Dr. North strove to establish the closest professor-student rapport that was possible He held that it was mandatory to bring out the student's interest, and he was ever a "leader and a guide and never a driver with whip and spur." He once made an informal address to the students on the subject of "cramming" in which he summed up his whole philosophy of teaching, based on fifty years of observation. Without a doubt he was one of the most extraordinary personalities ever to be at Hamilton.

Dr. North received two honorary degrees in his day. He was awarded an L. L. D. in 1869 from the Regents of the University of the State of New York, and in 1887 he received an LL. D. from Madison University (now Colgate). It is difficult to recount here the significance of the numerous honors which were accorded Dr. North during his life. There had been no man in all of Hamilton's history like him and the accolade which he constantly received from all quarters seems something sort of phenomenal today, as does the multitude of activities in which he engaged.

It can be said in all sincerity and good faith that Dr. Edward North was the one gleaming star in his days at Hamilton. For the entire period, from the day he matriculated until the day he died, there was never a more consistently dominant influence in the college and its life. Dr. Stryker wrote in eulogy of Dr. North:

"When the last great chapel rings,
And all the College together brings,
When the years and the centuries meet,
Then shall we see in the very front seat,
Old Greek!"

CHARLATANS (Cont'd) . . .

The Executioner	Graydon Staring
First Soldier	Thomas Busha
Second Soldier	Douglas Fulton
An English Soldier	Peter Falk
A Clerical Gentleman of 1920	Peter Cameron

Members of the Staff include:

Production Assistant	Lionel Wyld
Stage Manager	Norman Hoberman
Assistant	Arnold Klein
Electrician	Jon Kaufman
Make-up	Matt Finn
Prompter	John Mertz
Organist	Stephen Barcay
Head Usher	Frank Dolan

The Tapestry was designed by Galbraith Crump and Robert DeMaine, and executed under the direction of Professor William C. Palmer by the students of the class in Creative Painting.

Saint Joan is presented around seven different scenes, between the fifth and sixth of which there will be an intermission.

Scene 1; A room in the castle at Vaucouleurs

Scene 2: The Hall of the Dauphin's Palace at Chinon

Scene 3: The banks of the Loire

Scene 4: A Tent in the English camp

Scene 5: The Ambulatory of the Cathedral of Rheims

Scene 6: The Great Hall of the Castle at Rouen

Epilogue: The bedroom of Charles VII

Mr. Bowie's list of acknowlegements includes:

To the authorities of Bennington College, for extending Miss Margot

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Nineteen Attend Wells Conference During Weekend

A Hamilton College student delegation of nineteen attended the Student Christian Movement's Spring Conference at Wells College last Saturday and Sunday. They were part of a group of nearly three hundred men and women from colleges in New York State who gathered for the sessions.

At the opening meeting, Mr. Thomas Keehn of Washington, D. C., Secretary of the Council for Social Action of the Congregational Church, emphasized the Christian's responsibility in the field of politics. He said that "an understanding of one's relationship to God is vitally necessary, since upon that understanding is based our comprehension of human nature."

Dr. John Karafa-Smart, native Christian leader from West Africa, compared the society of Western nations with that of his own country, and asked that "Christians work together to strengthen the spiritual convictions which they hold, and to make these convictions part of the organizations in which they place their loyalties." "Only then,' he said, "will ours be a 'redemptive' society".

The conferees were divided into ten discussion groups to study more advantageously the different phases of Christian responsibility. The main speaker for the Saturday evening session was Mr. Paul Harris, Jr., of the Putney School in Vermont, who exhorted the students "to recognize and put to work the spirit and potential which is within them, without fear of being impractical." In closing, he asked, "Is anything Christ-like impractical?'

The Inside Story on WHC; Many Transmission Problems

The closing of WHC is old news. The **Spectator** has already reported the events leading to the collapse, surveyed the entire extra-curricular secene on the Hill, and published an explanatory letter from ex-director Dwight Carter. But one pertinent factor must still be account for before the **Spectator** writes "finis" to the sad story of WHC — just what were the mechanical (or electrical) difficulties that doomed WHC?

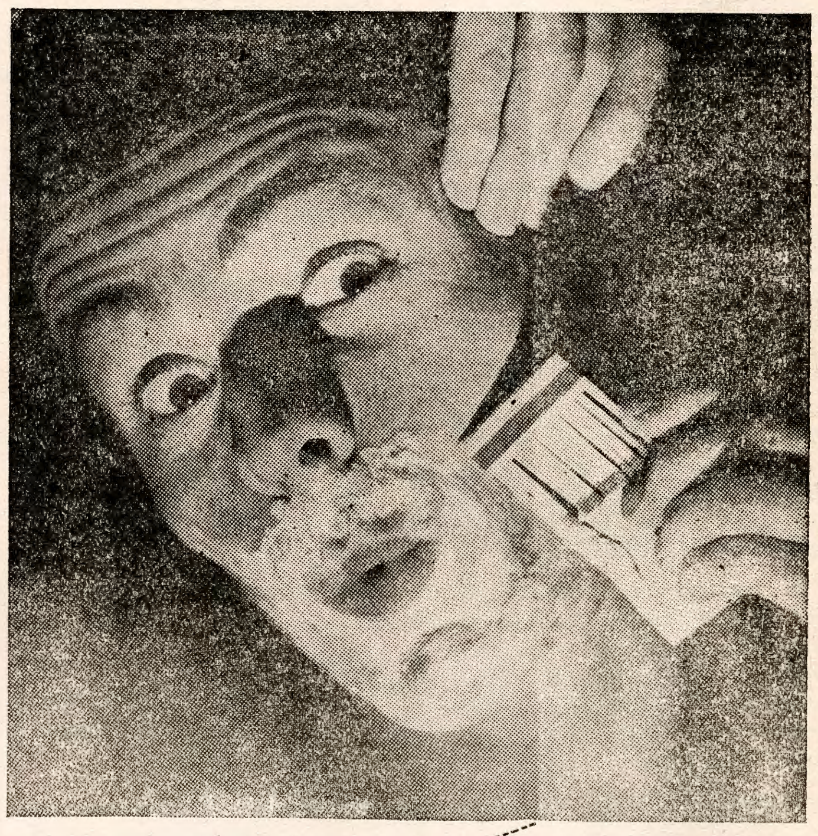
The failure of WHC appears rooted in the departure of Professor Fling. He left the Hill, after constructing the station, without revealing the electrical circuits or drawing a circuit diagram. As Carter put it, "Fling is the only man in the world who knows how WHC is wired." The second mechanical fiasco was the console, or control board, which was constructed by a local man at the instigation of Ed Kelly. Not only were the controls placed at the most inconvenient spots, but proper operation was never achieved. Two mikes could not be operated at the same time. Switches weren't properly insulated, so that audition recordings and studio noises were constantly carried over the air.

The death blow, although not immediately discernable, occured last summer. Most of the funds allocated last spring to the improvement of WHC were spent in an attempt to improve transmission. Using a wiring diagram of the college, which was apparently outdated. WHC staff members directed the wiring of pickup loops around transformers in an effort to reach all parts of the campus. Only one loop proved effective, the rest of the wiring had little or no effect on transmission. With transmission still poor, and funds sadly depleted, WHC took to the airwaves last fall.

The major error was definitely the allocation of funds to a wiring program that failed. Although the use of a diagram which proved to be almost valueless was a catastrophe in itself, it would seem that the blind faith in transmission via power lines was the major error. Transmission over a sixty cycle line usually reusults in reception bothered by humming, even when the circuit is properly arranged. Although such conductors as water pipes, sewage systems or heating lines have proved successful at other colleges; there was apparently, no attempt to investigate the possible use of these conductors here — nor any experiments on the campus to ascertain the practicability of the methods of transmission.

Any effort to reactivate WHC will call for a great deal of groundwork on the part of interested and experienced students. The first task would

(Continued on Page 4)



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Psychologist To Speak on Monday

On Monday evening, March 22, Professor Max Schoen, formerly of the Department of Psychology and Education at Carnegie Tech., will speak in the ELS House on "A Psychologist Looks at Art."

Professor Schoen is a recognized authority in the field of aesthetics, and is the author of such works as **Art and Beauty** (1932), **The Psychology of Music** (1940), and **The Understanding of Music** (1940), as well as editor of **Enjoyment of the Arts** (1944). His most recent book is **Human Nature in the Making** (1945). In addition to these, he has contributed widely to periodicals, ranging from "The Scientific American" to "The Proceedings of the Music Teachers National Association."

Prof. Schoen is a member of the A. A. A. S., and a Fellow of the American Psychological Association.

Combemale Talks On French Problems

Bernard F. Combemale, Hamilton's student from France, addressed the International Relations Club at their regular meeting last Monday night on the situation inside France during and after the war.

Dividing his talk into two main parts, first internal France and then colonial difficulties, Combale stressed the development of Communist strength in France from its origins in the underground movement during the German occupation, and the separatist tendencies of the Annamites of Indo-China led by the Communist educated Bao-Dai. "Early in 1942 and in 1943," he stated, "approximately fifty percent of the undergound fighters in France were Communists, the main area of Communist strength being in the Southwest of France among the Marquis." "About 1944, however," he continued, "the guerilla forces were greatly augmented by members of the middle classes. For this reason, Communist strength was relatively reduced about the time of the Normandy invasion."

In regard to the conditions in Indo-China, he feels that most of the difficulties evident today can be directly traced to the period of Japanese occupation, when local units of government enjoyed greatly increased power and influence.

Men of Week (Cont'd)

English Chaplain, is very capably played by Alfred Haulenbeek. Al, who claims Princeton, New Jersey, as his home, was graduated from Princeton High School in 1944 and is a veteran of two years of Naval experience. During his high school education he was active in dramatics and in the summers of 1944 and 1946 he appeared with the Princeton Community Players, Ilka Chase, and other experienced performers. Since he entered Hamilton in 1946, Al has appeared with the Charlatans as Sergius in **Arms and the Man.** In an effort to better prepare himself for further work in the theater, Al has an application with Bard at Annondale-on-the Hudson and it is his hope that he will be able to transfer there next year.

John Gorton, who lives in Binghamton and was graduated from Binghamton Central School, plays the part of Dunois in next week's production. In Binghamton, John was a member of a dramatic society which became the Civic Theater's summer stock group. While associated with them, he played leads in several of Chekov's one-act plays as well as a role in the **Male Animal.** Last summer he did several shows on Binghamton's radio stations and though they did not produce the same reactions as some of Orson Welles' productions, they met with considerable succcess. In the fall of 1946, John played the lead in the Charlatans presentation of **Arms and the Man.**

Sidney Corbett of Grosse Isle, Michigan, plays the role of Warwick. While in high school at Grosse Isle, "Red" played the lead in several school productions and since he came to Hamilton in 1945 has appeared in **Oedipus Rex.** "Red", a veteran of three years in the Army before his entrance into Hamilton, hopes to enroll in the Yale Dramatic School and find a career in the theater.

Ladvenu, the Franciscan Monk, is characterized by Douglas Parrott. Doug was graduated from Stamford High School at Stamford, Connecticut, where he was awarded a dramatic prize for his outstanding work in high school productions. He entered Hamilton in 1945 and showed himself to be a capable performer in the the Charlatan's productions of **Oedipus Rex** and **The Tempest.**

Charlatans (Cont'd) . .

Starr's leave.

To the President and the Librarian of Hamilton College, for making it possible to have Miss Starr in residence on the Hill for eight weeks.

To Principal Richard Ralph and the Clinton School Board, for gracious permission to use the auditorium.

To Professor and Mrs. Philip Rogers, for the loan of furniture.

To Mr. Norman Lewis, Miss Mary Bolton, Miss Dorothy Carpenter, Mrs. Rosemary Hazen and Mr. Fred Colopy, for their cooperation.

To Mrs. William C. Palmer, for assistance on the tapestry.

To George Tillman, for photography and general publicity.

To the **Spectator,** for excellent coverage of the production.

To Father Lawrence of Clinton, for advice on matters of ecclesiastical dress and protocol.

To Saint James's Church, for the loan of the processional cross.

To Mr. Hones of the **Clinton Courier.**

To Melody House, for the sale of tickets in Utica.

To Mr. and Mrs. Hilson of Hilson's Costume Company, for constant cheerfulness in helping us to solve sumptuary problems.

Mr. Bowie reminded that since the show is a long one, and since it will, of necessity, have to begin promptly at 8:00 P. M., he hopes that everyone will be on time. Tickets are currently available in the Controller's Office and will be sold at the box office (which will open at 7:15 P. M.) both nights of the performance.

WHC (Cont'd) . . .

consist of diagramming the electrical circuits in the studios. Once these circuits have been definitely traced, the console will have to be repaired and insulated. Then, extensive experiments should be conducted as to the best method of transmission, and sewage and water lines should be carefully checked.

Former army radio men and ex-naval technicians are now among the undergraduates. Advertising commitments preclude the actual return of WHC to the air before next fall, so that sufficient time is available for diagramming, repair and experimentation. Dwight Carter estimates that about two hundred dollars would restore the equipment to working order. The college is now stuck with the liabilities (and assets) of WHC. Sufficient interest by competent students, as evidenced by the completion of a circuit diagram, could probably convince the administration of the advisability of investing another two hundred dollars in an effort to salvage the entire project.

The task is difficult, exacting, lengthy. Students already trained in radio work are now on the campus. Enough time is available for the job, since broadcasting cannot be resumed before next fall. Under proper faculty guidance, preferably by a member of the Physics Department, WHC could be made, for the first time, a clear and audible "Voice of College Hill." But, are there enough interested students willing to put in the time necessary to reactivate the darkest blot on the current extra-curricular record at Hamilton?

Robert H. Held

Carl Carmer, '14, Speaks in Chapel

Carl Camer, '14, noted author, lecturer, and teacher, delivered a talk on "The Regional Literature of America" last Wednesday evening in the Chapel. Yesterday, he visited various English classes, where he lectured informally on the nature of the writing profession.

After his graudation from Hamilton in 1914, Mr. Carmer taught English at Syracuse University, and in the following year, at the University of Rochester. Drafted into the Army of the United States in World War I, Mr. Carmer attained the rank of a first lieutenant. After his discharge, he returned to Hamilton to head the Public Speaking Department; a year later he was appointed Assistant Professor of English at Rochester; and in 1921, he moved to the University of Alabama, becoming, in 1924, a full professor. Since 1927, Mr. Carmer has devoted his time to writing.

In 1934, recuperating from a long illness, Mr. Carmer was notified that the Literary Guild had selected his **Stars Fell on Alabama** as their book of the month. The book attained best seller ratings and brought Mr. Carmer into the literary limelight. In addition to prose, Mr. Carmer has written several volumes of poetry, including **Frenchtown, Deep South,** and a wartime publication entitled **Taps Is Not Enough.**

Mr. Carmer received his Masters degree from Harvard and has since then been awarded Doctor of Letters degrees from Elmira College and Susquehanna University. During his undergraduate days at Hamilton, Mr. Carmer was a member of Psi Upsilon and Phi Beta Kappa. Proof that his current success wasn't apparent then is seen in the remark by one of his classmates that he "never imagined that Carl would, one day, become a writer, and a nationally known one at that!"

HAMLET (Cont'd . . .

lonius), Colby (Hamlet), Bruce Otis (Ophelia), Johnston (The Professor), Otto Liedke (Laertes **Burns**), Graves Marcellus **Burns**), Franklin Hunt (Bernardo **Burns**), Robert Arndt (Osric **Burns**), Winton Tolles (Ghost), and Brewster Gere (Messenger).

Following the performance, President and Mrs. Thomas B. Rudd served refreshments.

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Hill Quintet Tired; Rochester's Height Aided 53-41 Win

The loss of the following article prevented its appearing in The Spectator *last week, and because it is a review of an athletic event which took place away from the college, it is being published in this issue.*

Even though their zone defense baffled the Rivermen for the first fifteen minutes of play, the Continentals were unable to score enough themselves, dropping the season's finale at Rochester, 53-41.

The first period produced virtually nothing in the way of scoring, Rochester finally calling time out at the eight minute mark with Hamilton holding a low 6-5 lead. Dan Ferguson was having extreme bad luck, as one after another of his seeming baskets bounced out of the hoop. The U. of R. superior height was telling, as Brewer, usually quite effective on the backboards, was able to come up with the rebounds only occasionally. The lanky Tank sank three push shots during the first canto, enabling Hamilton to stay abreast, 8-9.

At this point, 6'-5 center Chuck Gray went on a one man rampage, caging four Rochester rebounds and putting the Rivermen ahead at the half by a 23-16 score.

Danny finally started to click, tallying five quick points in the opening minutes of the third quarter, but Gray and Donahue kept possession of the boards, with Blumer dropping in frequent sets. The Alexandermen retained their seven points advantage, 36-29, as the period ended.

The last quarter saw the Blue fall apart, the first team obviously tiring. Despite Rog Ferguson's spirited efforts and an impressive four minute stint by freshman Clint Emory, the game became rough and uneven, with Rochester dominating the play. Hamilton's last hopes were extinquished when Bob Mackay, captain-elect of next year's quintet, took a nasty spill and retired from the game.

Taverner Winner As Hill Tankmen Take 3rd in AAU

Against Colgate last year, the best efforts of the swimming team garnered only fifteen points. Early this season, the natators managed to amass fourteen points against RPI. Saturday, swimming both RPI and Colgate, besides the Colgate frosh, Hamilton succeeded in winning thirteen points while engaging in only four events. Setting a new Adirondack AAU mark of 87.85, Bill Taverner won the dive for Hamilton's one first. The medley team of von Hake, Gingras, and Maker placed third, behind RPI and the Colgate frosh; the Colgate varsity was disqualified in this event. Joe von Hake's surging finish in the finals of the 150 yard backstroke wasn't quite enough for second place, but netted a third. The Continentals' last two points came in the 400 yard freestyle relay, as Held, Peacock, Maker, and Gingras finished fourth.

RPI won the meet, totaling 44 points. Ten points behind was the Colgate varsity, while the Colgate frosh netted 28. Hamilton came next, thirteen points to the good. Union failed to score. According to the Union coach, the Dutchmen were too worn out from their meet with RPI to participate. A few Union freshmen tried mightily, but failed to qualify for the finals. RPI didn't seem to be particularly handicapped, or worn out, from their encounter with Union, as their final score attests.

Forty-Five Man Lacrosse Squad Begins Practice

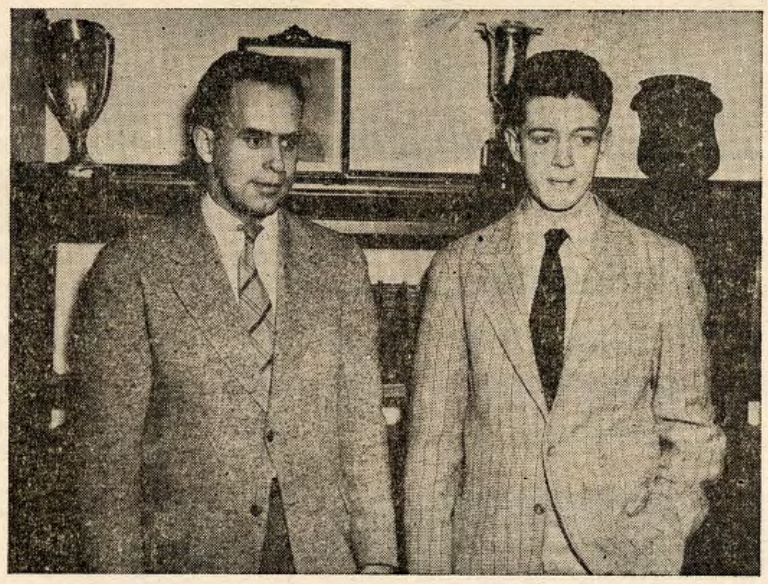
After the call for interested lacrosse players had been out a week, a tabulation showed that forty-five men had signed up as the squad went through its first week of practice under Coach Frank Hunt.

Particular emphasis was and is being placed on conditioning, while players wait for a thaw to take most of the snow off the playing fields in order that they may begin scrimmage in preparation for their opener here against the RPI team on April 24.

In addition to the previously announced tilts with Hobart and Cortland on a home-and-home basis, the Blue stickmen meet Union's strong varsity ten here May 7 (Friday afternoon of houseparty weekend), as well as RPI at another date.

Many of the men who have decided to try the "Indian game" are fresh-

(Continued on Page 6)



Captains Don Gingras and Dick Burns

R. Burns, Gingras To Lead Hockey and Swimming Teams

Hockey Captain-elect Dick Burns, one of the Clinton hockey Burns, was one of the spark plugs in the late-season upsurge of the hockey team. Twenty-one years old and a member of DKE, Dick is a product of Clinton Central School. A four letter man in high school —hockey, football, basketball and baseball, he has been a standout in the Sage Building for the past two years. Dick spent a year in the Navy and Merchant Marine before coming to Hamilton in 1946. A junior and member of Was Los, Dick hopes to lead the pucksters to a win-loss record that will surpass this season's effort of nine-eight.

Although twenty-eight years old and a competitive swimmer for the past fifteen years, Donald Gingras earned his first college sports letter just this year. A graduate of Lowell High School, in Lowell, Mass., Don didn't begin his athletic career until after high school. A sophomore and a veteran of six years in the army, Don was, perhaps, the key factor in the swimming team's improved record of four wins and five losses during regular season competition this year. A good two hundred yard breaststroker, an outstanding fifty and hundred yard freestyler, and member of the record-breaking medley team of von Hake, Gingras and Held, Don's versatility disrupted opposition strategy on several occasions. Don's ability and his steadying influence on the younger, more inexperienced natators will be a big asset to next year's squad.

The Squires Club will hold open House in its new rooms in the Squires House next Sunday afternoon from three to five. The entire college community is invited.

Tennis Team Plans Pre-season Trip

Something new has been added to the Hamilton tennis team this Spring of '48. Present plans for the squad include a trip to the environs of Philadelphia for matches with colleges in that area. While nothing has been booked definitely by the College, the tennis captain and manager expect word on early contests within the week. Lack of funds make this trip an unofficial jaunt unsupported by the Athletic Department. Coach Mox Weber said today that the trip is strictly a venture undertaken on the initiative of the squad.

Mr. Weber has assumed the responsibility for coaching this year's court crowd replacing Bill Weld, late of the Hamilton College English Department. The squad has lost only one player since last year and some very bright prospects should produce someone to replace the loss. There is no reason to suppose that last year's fine record, six wins and two defeats, should not be duplicated or even bettered. Although the racqueteers may be at present off their game because of the long winter layover, a few quick weeks of intensive training should get them into shape.

Syracuse Skiers Down Hillmen; Ward Outstanding

Despite ideal conditions and a busload of hopeful spectators, the Hamilton Ski Team proved to be no match for the Syracuse University varsity team, and lost the final meet of this year's schedule, 621.80 to 587.90. The meet, which was held last Saturday at Turin, drew a large audience in addition to the busload of Hill students who went up for the day. "Vandy" Ward again starred for the Hill skiers, leading the entire group of racers, with a first place in the combined, a first in the slalom, and a third in downhill.

Hampered somewhat by lack of practice and by "gate troubles", the rest of the Hamilton skiers fared rather poorly. "Lan" Potter, who had skied very consistently and very well, this year, garnered a fourth in the combined team standings, but Captain Bob Smith, Jim Conboy, and Don Freudenberger all found the slalom course they had set, a much tighter affair than had been expected and lost valuable seconds through bad falls. Fred Miller, who had turned in a fine run for the first time, was disqualified for missing a gate during the second run of the slalom.

At the end of the slalom, run off during the morning, the team had managed to maintain a close second to Syracuse. The downhill, which was run over a steep, wide-open course on the North Slope at Turin, proved, however, to be more of a "wax race" than had been expected. The final hundred yards before the finish line offered completely different snow conditions from the rest of the course, being wet, slow snow on a very gradual slope. The racers, all of

(Continued on Page 6)

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SKI TEAM (Cont'd) . . .

whom ran the upper sections of the course very fast, were forced to depend on their "wax jobs" to maintain speed through the finish, and, apparently many of the Hill skiers were at a disadvantage. With this meet the team closed its season and begins plans for next year. Having completed a seven-meet schedule more or less on their own, the Hill skiers now look forward to varsity recognition and a fuller program in coming schedules. Captain Bob Smith, in commenting on the season, mentioned "the team's appreciation of the services, freely rendered, of Mr. J. Franklin Hunt, advisor and coach this year."

Spectator Inaugurates New Plan; Needed -- Post-Graduate Pre-requisites

Hamilton is well known as a leading contributor, for its size, to graduate schools. Perhaps the greatest number, year after year, go to medical schools. Others, however, enter schools for law, business administration and for advanced work in the sciences.

In ensuing issues of the **Spectator,** articles will appear in which will be set forth some of the prime requisites for admission to these institutions for advanced study — if possible, subjects preferred by admission boards for entrance, the approximate basic expenses, best time to submit applications, etc.

The staff of the **Spectator** feels that there are sufficient students, either uncertain as to their post-graduate plans or undecided as to the exact school in which to enroll, interested enough in a column of this sort to warrant the necessary research needed for a project of this type.

LA ROSSE (Cont'd) . . .

men and sophomores who will provide an excellent foundation for future clubs. Though few of the aspirants are seasoned, there are a few who will undoubtedly be of tremendous value because of previous experience.

CHAMPION N. Y. YANKEE'S
JOE DiMAGGIO
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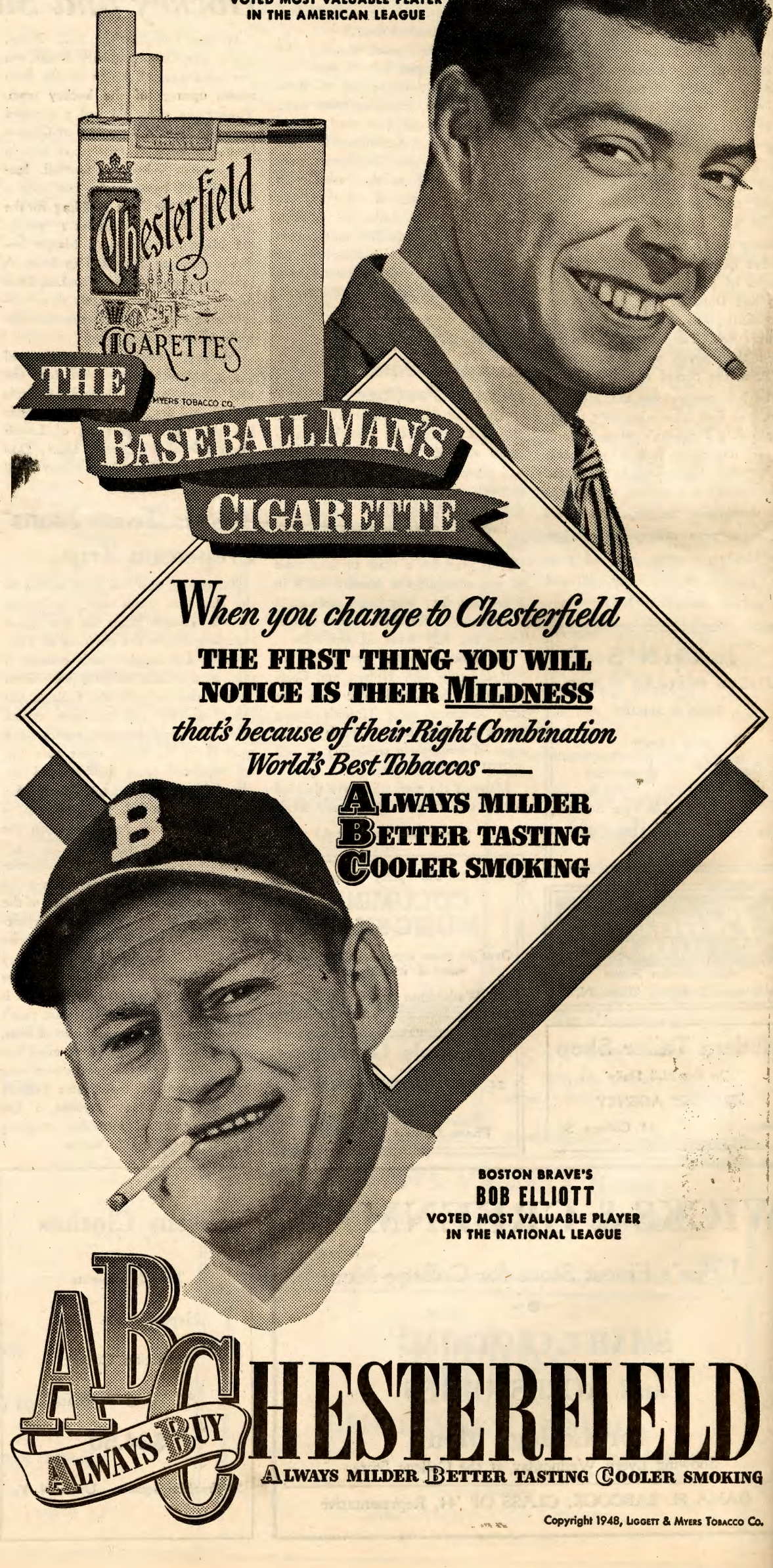

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